



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

this was "some slight ground for a presumption" that Shakspeare wrote No. IV (and No. VI).⁴ Further substantiation of this view may be found in the prominence given (that is, at the beginning of his collection) by the shrewd Jaggard to both these pieces as well as to those four definitely known to be Shakspeare's.⁵

The following small bit of evidence is offered in support of the view that Shakspeare did write No. IV. The sonnet, it may be recalled, closes with the rime of "toward" and "froward." This rime is not common in Shakspeare's other works nor, apparently, in those of his contemporaries.⁶ It does however occur three times in *The Shrew*⁷; and a variant—"coward" and "froward"—occurs in the other contemporaneous poem, *Venus and Adonis* (570). In view of the seeming unusualness of the rime, the contemporaneousness of the pieces under discussion, and the fact that the rime occurs four times in two of Shakspeare's works, we have one more shred of evidence that No. IV is by the same poet.

It will be observed that I have assumed Shakspeare to be the sole author of *The Shrew*. It is true that the rime occurs also in the suspected part.⁸ There is, however, a considerable body of evidence (which I hope to make accessible soon) supporting single authorship of the play. It follows therefore that my observation on No. IV of *The Passionate Pilgrim* rests upon the authorship of this play.

ERNEST P. KUHLMAN.

Goucher College.

BRIEF MENTION

Modern Punctuation: Its Utilities and Conventions. By George Summey, Jr. (New York, Oxford University Press, 1919). A teacher of English in the North Carolina State College and formerly managing editor of the *North Carolina Review*, the author of this hand-book should be well prepared to set up the just balance between theory and practice in the matter of punctuation; and it is gratifying to be convinced that he has achieved this preparation. How to keep the best of basic theory inviolate and yet to be so flexible as to admit the variations that make of punctuation not a

⁴ His suggestion has not been accepted by Sir Sidney Lee (*Life of Shakespeare*, revised edition, 1916, 267).

⁵ Pointed out to me by Professor Carleton Brown. Compare Dr. Brown's discussion in his Introduction to *Venus and Adonis*, The Tudor Shakespeare, 1913, xxii.

⁶ It is not in the *Fidessa* by Bartholomew Griffin, whom Lee (*ibid.*, 267, note 3) suggests as the author.

⁷ I, I, 68-9; IV, v, 78-9; V, II, 182-3.

⁸ I, I, 68-9; V, II, 180-1.

stiff traditon but an organic aid to the most varied forms and purposes of expression, that is what Mr. Summey teaches with success. There are dead rules that are not to be applied to the living language. English was once punctuated to suit the rhythmic management of the reader's breathing,—it has been called 'phrasal punctuation.' The schools once trained pupils in the relative strength of the 'points' by requiring them to pause at each point to count one (for the comma), two (for the semi-colon), or more, according to the measure of this imputed value. The fashion of punctuation has been subject to many changes, but the history of these changes does not concern the author of this treatise, except in an incidental manner. He is studying punctuation in its latest fashion. "As the facts of punctuation are of infinite number," he observes, "it has seemed desirable to concentrate attention upon practice in recent American-printed books and American periodicals. With few exceptions the books cited as examples of modern practice are of dates not earlier than 1900; the periodicals cited are of the years 1917 and 1918." He also wishes that 'practical' be understood to mean the practice of an art—"an art and not a code—which is practiced blindly or intelligently by all who speak through pen or type."

What is characteristic of the author's point of view and purpose may be briefly indicated by citation from his own words. He would correct the method of expounding the principles of punctuation from "single sentences isolated from their context." The working-principle of the art is not to be defined by emphasis, or clearness, or economy of points, but "good pointing depends on structure," for the function of the art is interlocked with the process of creative expression. "Text-books for students of English composition," while tending to less dogmatism, "nearly all ignore . . . the relation of pointing to the meaning of the paragraph." Special attention is thus called to the sections on paragraph-pointing, in which the author communicates interesting observations. The following general statements may also be added to show the author's estimation of the organic function of the art. "Punctuation marks when properly used are not to be noticed for themselves. Their purpose is to show at a glance the relation, the relative weights, or the nature of the words they set off. If a point attracts attention to itself, this is usually because there is something wrong in punctuation or in structure. Punctuation marks do not determine thought, or take the place of thought; yet by virtue of certain familiar customs and expectations they enable the writer to effect what would otherwise be difficult." Again, punctuation "is an integral part of written composition. . . . Points may reveal the meaning of a badly constructed sentence, but in that case they will also reveal the badness of the structure."

The doctrine of the treatise is that punctuation is structural,

not narrowly grammatical nor loosely rhetorical, tho the term 'rhetorical' may, for the specific purpose, be defined and is here used in the sense of the better term 'structural.' Structure is tested by the laws of clear and effective communication. "Communication means the process of imparting information, or giving pleasure, or inducing some one to share a feeling or pursue a certain course of action—any or all of these, as the writer may desire." The chapter on "The Nature of Punctuation," therefore, leads to the summary statement that "The rhetorical nature of the marks must be insisted on, because the grammatical viewpoint—legitimate in itself—has laid emphasis upon formal syntax rather than upon communication. The field of syntax is the sentence, and the sentence has in practice been the field of discussion for the 'rules of punctuation.' But questions of punctuation frequently require decision on grounds of utility in the paragraph."

The consideration of general principles is narrowed, in the next chapter, to "The Problems of Punctuation." One of these problems relates to 'convention,' which "in the use of marks is not absolutely fixed, but so far as [it is] definite it can be ignored only at peril"; but organically constructive and properly stylistic variations are equally essential to the complete function of the art. The same flexible doctrine is then applied in a brief but suggestive consideration of the elements Clearness and Emphasis, which "are inextricably united with the complex and highly important effect called movement," the subject next expounded. The comprehensive view is that "The problem of punctuation in text matter [text-matter] is to employ words, points, and paragraph breaks [paragraph-breaks] in such a way as to achieve at the same time clearness, proper distribution of emphasis, and the desired kind of movement. The negative side of the matter is the avoidance of obscurity, monotony, false emphasis, ill-timed formality, and clumsiness of all kinds." Nor is the 'design,' the outward appearance of the printed page, to be ignored. The effects of "the distribution and proportion of white space" are therefore briefly described with the convictions of a practiced observer. There is also the rule of economy in punctuation, which evokes a repetition of the comprehensive doctrine that punctuation is an art that should be governed by an intelligent and purposeful application of rules: "Modern preference favors the use of the fewest and least obtrusive marks that will do the required work. As a matter of course, each question of punctuation is to be settled on the merits of the case." Economy must not be pushed to the extreme of an excuse for eliminating "the use of the points most suitable to the immediate purpose." And finally, with reference to 'Variety' in pointing, this "is not an unnecessary refinement, because pointing and style are inseparable."

After laying down the fundamental principles of punctuation in the spirit and manner indicated, the author enters on the main portion of his book (pp. 48-258) to test these principles in the practice of present-day writers, that he may instructively approve success and correct or modify error. He would hold the mind of the reader to a recognition of the intellectual implications of the art, and agree with Dionysius of Halicarnassus that "the natural course is for the expression to follow the ideas, not the ideas the expression," and add that punctuation is an organic element of expression. The reader is, therefore, not to relax his mind in its concern for clear thinking, lucidity, emphasis; nor for euphony, appropriateness of movement, and whatever else may contribute to tasteful and effective adaptation of 'discourse' to directness of purpose. The book is suggestive and instructive, but it is rather a hand-book to be consulted by teachers and advanced readers than a text-book for the schools. The method of treatment is too discursive for the average class-room; but Mr. Summey has here supplied admirable "side-reading" for the chapter on punctuation in, for example, the latest book on *The Writing of English*, that by Professor J. M. Manly and Miss Edith Rickert (New York, H. Holt & Co.).

The use of the compounding hyphen is so varied and so grammatically inconsistent that a few observations on the subject shall be added here. Mr. Summey's section on the subject (pp. 175-177) is introduced by the confession that "Just what shall be hyphenated has to be decided arbitrarily in part, because the dictionaries and style books [style-books] do not agree"; and in this statement as well as thruout the book he gives abundant proof of this arbitrariness in his own practice. To cite a very small number of examples, altho he writes proof-reader and grouping-points, he does not hyphenate punctuation-marks, quote-marks, text-matter, clause-breaks, clause-link, clause-boundary, and a very large number of compounds of the same character. This is a matter of grammar, of a fundamental characteristic of English word-accent, and Mr. Summey is not altogether unaware of this, for he notices that "the hyphen affects the apparent grouping and at the same time suggests a recession of accent." How far the present practice in the writing of substantive compounds may be brought back from sheer caprice to the observance of an inherent law of the language, one may not predict; but it is evident enough that better schooling in this subject is one of the most manifest needs.

J. W. B.

French Terminologies in the Making, by H. J. Swann (Columbia University Press, 1919), relates to three parts of the subject. In the first three chapters the author examines the language additions resulting from new inventions; in the next two he takes up the enlarged vocabulary due to the conscious constructive efforts of certain individuals; while in the last three chapters (and these are, by far, the most interesting) he studies the changes in, and the growth of terminologies brought about by the development of human thought, the birth of new conceptions and new ideals.

To thoroughly investigate any one of these three phases would involve the writing of volumes, so the author has chosen certain representative examples to illustrate the trend of his study. It is a matter of regret that in the first group he has chosen three inventions of the same general character: namely, the locomotive, the automobile, and the aeroplane. It might have lent more variation and force to the presentation had he chosen inventions of somewhat different types, such as photography, the telephone, the telegraph with its numerous ramifications "avec et sans fil," whence the "ondulations électriques" are "projetées" by means of a "radiateur" and picked up with a "récepteur" or a "cohéreur"; or, again, he might have considered that essential adjunct of modern business, the typewriter, which, at first a mere "machine à écrire," became "un dactylographe" and is now more commonly known as "une dactylotype." However, his tracing of the additions brought to the French language by the three chosen inventions has been thoroughly and well done. Particularly interesting to us is the fact that, railroads having been introduced in France some twenty years after their appearance in England, not a few of the new French terms were borrowed from the English, and of those that were not imported from across the Channel many were transferred from the vocabulary of the already existing excellent system of French canals.

Chapter IV, dealing with the nomenclature of the Republican Calendar, and Chapter V, which takes up the metric terminology, are extremely interesting in their tracing of the history of these two word-groups. The selection of these examples is particularly happy in that, although both are the outcome of "deliberate construction," the one which at first was greeted by an approving populace failed to live, while the other, received with general criticism, has little by little earned its character of permanency and universality.

The last three chapters are the most vital ones in the book. In them the author has rendered obsolete the words of Darmesteter: "On ne s'est pas encore avisé d'étudier systématiquement le vocabulaire d'une langue de manière à suivre dans les changements de l'expression le mouvement de la pensée." Taking as his "source d'action" the motto of Republican France: Liberté, Egalité,

Fraternité (the last of which he calls "democracy"), Dr. Swann has carefully indicated to us how these new ideas, bursting forth with irresistible force, brought with them not "une horde farouche de vertus bourgeoises," but a great body of new conceptions that were expressed either by changing the meaning of words already in use or by creating new ones. For instance, he traces for us that queer phenomenon in language-building by which a word that formerly represented a state of honor becomes an appellation of infamy. Thus, the noble title conferred upon the galaxy of Charlemagne's brave warriors, the title of "chevalier," is, during the Revolution, bestowed upon the Jacobins who were dubbed the "Chevaliers de la Guillotine," while today the "chevaliers d'industrie" are no less undesirable citizens. Elsewhere Dr. Swann shows us how, by a grim irony, words were transferred to the very opposite of their former use. In this way a new vocabulary of some 800 words was created to render adequately the new notions of liberty and equality after which the French set about forming a large mass of words to express the idea of democracy, of fraternity and, resulting from it, the new conception of authority, that authority vested in, and exercised by the people themselves. The whole machinery of government had to be renamed; that which, before '89, was considered with love or hate, fear or defiance, now became a function of the people, which they were proud and pleased to exercise. An entirely new conception of authority had come into existence, demanding an entirely new vocabulary. The author has proved to the reader that the language of a people is indeed the accurate expression of its temper, its character, its ideas and ideals, that "en matière de langue le peuple est tout puissant et il est infaillible, parce que ses erreurs, tôt ou tard, font loi." A. C. F.

The distinguishing trait of Professor Frederick E. Pierce's *Currents and Eddies in the English Romantic Generation* (Yale University Press) is, as the title indicates, in his plan of attack. He avoids the obvious method of taking up one author after another with each chapter a biographical and critical essay, nor does he try to take a wide sweep of the whole romantic movement and include everything within an impossibly comprehensive definition. He prefers, as he says, "to resurrect the attitude of the romantic generation toward itself, to trace [the] different minor movements, to point out the lines of division between them with such differences as existed in the character of their poetry, and to explain these differences, as far as seems reasonable, by the effect of social and geographical environment, of racial instincts, and of other forming influences." We accordingly do not find any exhaustive treatment

of individual writers, no discussion of their philosophy or analysis of their message or the like, but we see them in the light of their peculiar environment. Our attention is directed more to the various currents and eddies that caught them, the small ones as well as the great, while they were progressing down the streams of their literary careers. Wordsworth appears for a short time in the eddy round Bristol, then in the Lake current, and again in the eddy about Scott. Only such poems are considered as show indications of (dare one say?) the current influence; all others are either not mentioned or are dismissed in a line or so. Wordsworth's great ode is referred to three times in the course of the work and only to show that though published in the Scott period it was virtually independent of his influence. About the only comments given to Shelley's *Prometheus Unbound* consist of a few lines on its Greek qualities and the influence of Roman climate upon its imagery. On the other hand, in order to bring out the full value of the influence of these eddies and currents especially as it was recognized by contemporaries, the minor writers are given a prominence they have largely lost in the course of the century. If we would know the generation we should know all those who belonged to it, and only so can we know fully the great ones who rose above their fellows but just as surely shared their intellectual and spiritual life. The group treatment of this movement shows how markedly English romanticism differed from French and German, how unconscious it was, how far from being a school in the continental sense. This is made the more obvious by the arrangement of the groups, from Bristol, the Lake district, and Scotland to London, from the regions least affected by the neo-classicism of the school of Pope and his followers to the very heart of this tradition in the London society poets who foregathered at Holland House with Byron as their great and shining light. But it was not then the Byron as he exists in popular consciousness today, but the Popian imitator under the influence of Rogers, the composer of "over three thousand lines of satire in the neo-classic couplet," mostly without literary merit. The Byron of the great poems is treated among the "Expatriated Poets" with Shelley and lesser writers. The value of this book is in the cross-section consideration of the authors of the period from 1789 to 1830, not in the interpretation of separate works. In fact, in the last chapter, "The Survival of the Fittest," the judgment passed is about what we should expect from any reasonable book of modern criticism. Convenient bibliographies for all the chapters but the twelfth are furnished as an appendix, and the twelfth needs one.

J. W. T.